

How to Read Sirohi: Performatives

By Slavoj Žižek

I. The Odyssey of Sangeet Cinema and the First Impressions of Tibetan Buddhism

Sirohi was once in a cinema hall at the age of 7, and grew up listening to Metallica's music from that age, and at age 11 he read John Reed's *Ten Days that Shook the World*, cross checking the narrative with its footnotes and notations. From here on Sirohi, becomes a thinker of CIA, Stalinism and even Soviet Union politics, culture and economics. It is the performative, let us sit and break it down as it is said in American police and even high bureaucracy and Presidents. Sirohi spends his time, reading philosophy, falling in love desperately with women, and like a man with a binocular telescope browsing through historical documents, journalistic arguments, and even some cinema and even *Memories of Underdevelopment* in the Cuban revolution, Sirohi's performatives, are without empty gestures. He never asks the boss to take his place, he is humble, but offers instead another performative - let us simplify the matter, and take a zero-point decision. This is in other words his love for logic - a logical decision finally like should we meet in 1 month, no right now. Logically later is equal to right now, in this decision.

II. How to read Sirohi, with relationships, encounters and even break ups

Sirohi once flirted with his true lover, Esther, and found Lacan in his reading habit. He used to ask her for a Sartre-Beauvoirian relationship, caught of course as always in a triangle with her being in love with another man. He then studied performatives in Lacan, like how he is finding a cell phone interaction, to be fundamentally about some infidelity in this general theory of why we hide secret, like she refuses to share her details, or in another case in Madrid, 1989, how a woman basically stole a letter from a man and found out why he had been hiding the letters in a closed desk. The virtual and actual, as Sirohi studies it, is about finally going to metros, finding a job, and returning by metro to listen to Lou Reed, and this is finally linked to frenetic paced travelling on a car to meet his girl in love in a party, or club or discotheque, for a reduction. This then promotes the view, that Sirohi, is about small other behaviour, not the big Other of a discourse of the master and analyst. This is because all contours in Sirohi, are about Freudian formalism. Like the discussion on cinema, is followed by the Freudian incident of loving the strawberry cake together, reflecting the object-cause of desire, and object a, as the incident of detective work, on the relationship, somehow without suspicion, or Stalinist suspicion, or CIA paranoia.

III. Contours in Analysis: Sirohi with Richard Linklater's *A Scanner Darkly*

The minimal experience in Sirohi, is finally a science fiction of how women and men relate. Like the perfect relationship, is aesthetic, religious and ethical with indices of each in a Kierkegaardian leap of faith, at the cinema hall late at night. Contours then in Sirohi are all about love, and relationships, becoming Freudian acting to cinematic slow motion and such reduction of a distance, even such interval ending, to form the terminal, or endpoint, of a new sequence or interval. This then means nothing other than Contours as Sirohi keeps talking about. One contours is media, journalism and big business, this then becomes a science fiction in Linklater's *A Scanner Darkly*, based on Philip K. Dick's novel of the same name. It is big capitalists putting up drug worlds, with police being on drugs, and trying to still function, even as a catastrophic love is underway, as the series and public opinion is all about bus rides and car driving. Contours are finally about big Other, small other, their mediation, tragic loves, incidents in biography, all of this becoming a structuralism, of the Other, Otherness, simple other, and even the great desire as infrastructure, nothing other than the virtual and actual, univocity and haecceity, latitudes and longitudes, speed and slowness, all translated to Lost in translation types of translational processes of Karl Marx's three major terms - capital, labour and state, with series and organised groups.